

MUSICAL GAZETTE

An Independent Journal of Musical Events



GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. I, No. 44.]

SATURDAY, NOVEMBER 22, 1856.

[PRICE 3D.]

Musical Announcements.

THEATRE ROYAL, DRURY LANE.—

Lessee . . . Mr. E. T. SMITH.

GRAND ITALIAN OPERA, ENGLISH COMEDY, AND BALLET.

Italian Operas, supported by the following eminent artists:—

Madame Grisi	Signor Volpini
Madame Rudersdorff	Signor Lurini
Madame Amadi	Signor Albicini
Madame Sedlitzek	Signor Rovero
Madame Gassier	Mons. Gassier
Herr Reichardt	Herr Formes

Powerful band and chorus, consisting of upwards of one hundred and fifty performers. Conductors, Signor LI CALSI and Herr ANSCHUTZ.

In addition to this great operatic company, the celebrated comedian, Mr. CHARLES MATHEWS, will appear each evening in one of his most popular characters. The whole of the entertainments to conclude with a BALLET. Supported by Mdles. Osmont, from the Grand Opera, Paris.

Mr. Smith believes the above combination of varied and distinguished talent, now performing at Drury Lane Theatre, in Italian Operas, English Comedy and Ballet every evening, is unprecedented in the annals of this national theatre, at PLAYHOUSE PRICES.

Galleries, 1s. and 1s. 6d.; pit, 3s.; upper boxes, 3s. 6d.; first circle, 5s.; dress circle, 7s.; stalls, 10s. 6d.; private boxes, one, two, three, and four guineas.

Boxes, stalls, and places may be secured at Messrs. Cramer, Beale, and Co.'s, Regent-street, and at the box-office of the theatre, daily, from 10 to 6 o'clock. Doors open at half-past 7, commence at 8 o'clock.

THEATRE ROYAL, DRURY LANE.—

THIS EVENING, Mozart's opera, IL DON GIOVANNI. Donna Anna, Madame Grisi; Donna Elvira, Madame Rudersdorff; Zerlina, Madame Gassier; Don Giovanni, M. Gassier; Leporello, Signor Rovero; Masetto, Signor Gregorio; Don Ottavio, Signor Lorini; and the Commendatore, Herr Formes.

CRYSTAL PALACE.

SATURDAY CONCERTS OF VOCAL AND INSTRUMENTAL MUSIC.—The SECOND of these CONCERTS will take place THIS DAY, Nov. 22, at Two o'clock, in the New Music-room adjoining the Central Transept and the French Court.

PROGRAMME:—1. Overture, *Olympia*, Spontini. 2. Solo, Flute (Mr. Svensden), Boehm. 3. Scene, "Oznan" (Madme. Rudersdorff), Weber. 4. Concerto, Pianoforte (Heinrich Werner), Werner. 5. Ballad, "She wore a wreath of roses" (Madme. Rudersdorff), Knight. 6. Solo, Violoncello (Mr. Daubert), Franchomme. 7. Adagio and Scherzo from the Scotch Symphony, Mendelssohn. 8. Aria, "Ah fors è lui" (Madame Rudersdorff), Verdi. 9. Overture, *The Merry Wives of Windsor*, Nicolai.

By order, G. GROVE, Secretary.

Crystal Palace, Nov. 18, 1856.

MR. BENSON'S ANNUAL CONCERT

will take place on TUESDAY EVENING NEXT (November 25), at the New Beethoven Rooms, 27, Queen Anne-street, Cavendish-square. Vocalists:—Messrs. Bensford, Tyles, and Dolby; Messrs. Foster, Cummings, Lawler and Benson. Instrumentalists:—Miss E. Day, and Messrs. Dando and Hancock. Conductor, Mr. Harold Thomas. Several popular English Glees and Madrigals will be performed.—Tickets, 10s. 6d. each, or three for One Guinea, to be had at the principal music-sellers, and of Mr. Benson, 47, Gloucester-street, Warwick-square, Pimlico.

HER MAJESTY'S THEATRE.—

JULLIEN'S CONCERTS.—Last Week But Two.—Fourteenth time of the New Grand French Quadrille and Fifth time of the Grand Selection from *La Traviata*. Fifth appearance this season of MISS DOLBY and SIGNOR MILLARDI. First appearance this season of the celebrated Pianist, MISS ARABELLA GODDARD.

Programme for MONDAY, Nov. 24th, 1856:—

PART I.

Overture—*William Tell* (first time this season) Rossini.
Polka—"Flirtation" Jullien.
Symphony—Andante from the Symphony in E flat (first time this season) Mozart.
Song—"The green trees whispered low and mild" (words by Longfellow), Miss Dolby Balfe.
Solo—Trombone, "Lieder ohne Worte" Mendelssohn.
Signor Clotti
Polka—"My Mary Ann" (thirteenth time). Dedicated to Mrs. Barney Williams Jullien.
Fantasia—Pianoforte, "The Recollections of Ireland," Miss Arabella Goddard Moscheles.
Varsovienne—"The Warsaw" (first time this season) Jullien.
Cavatina—"Una furtiva lagrima," Signor Millardi Donizetti.
The French Quadrille (fourteenth performance), with variations for flute, flageolet, oboe, clarinet, and cornet, performed by MM. de Polly, de Yong, Collinet, Lavigne, Sonnenberg, and Koenig; "Partant pour la Syrie," "Vive l'Empereur" Jullien.

PART II.

Opera—Grand Operatic Selection from Verdi's Opera *La Traviata* (fifth time of performance), with solos for violin, oboe, flute, clarinet, trumpet, ophicleide, and cornet, performed by MM. Le Hon, Lavigne, de Polly, Sonnenberg, Duhem, Hughes, and Koenig.
Scotch Song—"Come ferry me o'er," . . . Mrs. Groom.
Valse—"Prima Donna" (second time this season) Jullien.
Cornet Obligate, Herr Koenig.
Solo—"Les Patineurs," *Le Prophète*, Miss Arabella Goddard Liszt.
Valse—"Victory" Koenig.
Galop D'Albert.

To commence at 8 o'clock.

Prices of Admission:—Promenade, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d., £1 1s., and upwards. Private boxes to be secured of Mr. Nugent, at the Box-office of the Theatre; at all the principal libraries and music-sellers; and at Jullien and Co.'s, 214, Regent-street.

SACRED HARMONIC SOCIETY.—

EXETER HALL.—The Committee have the pleasure to announce, that, having in view the most efficient commemoration of Handel, in 1859—that year being the centenary of his death—an arrangement has been made with the Directors of the Crystal Palace Company for a preliminary Grand Handel Musical Festival, of three days' duration, in the Central Transept of the Crystal Palace, in the early Summer of 1857, with a carefully selected orchestra of TWO THOUSAND THREE HUNDRED PERFORMERS. Full particulars will be made public in due time.

The Society's Rehearsals and Performances, at Exeter Hall, will not only be carried on with the accustomed regularity, but will derive more than usual interest from the Festival arrangements.

The Committee are now prepared to furnish printed particulars to persons desirous of proffering really efficient amateur assistance for the Festival, either upon personal application, or by letter, addressed to the Handel Festival Committee, at the Office of the Sacred Harmonic Society, No. 6, Exeter Hall.

SACRED HARMONIC SOCIETY.—

EXETER HALL.—Conductor, Mr. COSTA.—On Friday (November 25), Handel's "SOLOMON." Vocalists: Madam Rudersdorff, Miss Sherrington, Miss Dolby, Mr. Montem Smith, and Mr. Thomas; with orchestra of nearly 700 performers.—Tickets, 3s., 5s., and 10s. 6d., or Season Subscriptions. One Two, or Three Guineas each, may be had at the Society's Office, No. 6, in Exeter Hall.

The GRAND CONCERT of the Italian

Band, assisted kindly by Signor Orsini and many eminent artistes, will take place, unavoidably, on Monday next, November 24, at Hanover-square Rooms. The tickets of Thursday, 20th instant, will be available for Monday next, November 24. Admission, 1s.; reserved seats, 2s. 6d.; boxes, 5s.

St. MARTIN'S HALL.—A Grand Concert

in aid of the Organ Builders' Benevolent Institution, under the patronage of the Right Hon. Earl Cawdor, will take place on the evening of Tuesday, Dec. 2.

Artists:—Madame Rudersdorff, Miss Dolby, Miss Banks, Miss Palmer; Mr. George Calkin (his second appearance), The Vocal Union, Miss Moss, Mr. Foster, Mr. Montem Smith, Mr. Wilbye Cooper, Mr. Winn, and Mr. Thomas.—Flute, Mr. Kockstro.—Pianoforte, Herr Bohrer.—Conductors, Mr. E. J. Hopkins, and Mr. Henry Smart.

Tickets, 1s.; galleries, 2s. 6d.; reserved seats, 5s.; may be had of the principal music-sellers, and at St. Martin's Hall. Doors open at half-past 7, to commence at 8 o'clock.

Mr. J. LANCASTER, Assistant Secretary, 10, Hawley-terrace, Camden-town.

ST. MARTIN'S HALL SATURDAY

CONCERTS.—THIS EVENING (Nov. 22nd), will be given the FIFTH CONCERT, supported by Mdles. Beyer, Zerr, E. Jacobs, Zimmerman, M. Wortley, T. Jefferys, and M. S. Edwin; Messrs. G. Tedder, F. Rolfe, T. E. Williams, G. Cooke, Bartleman, and Hamilton Braham, Miss T. Jefferys, Mr. George Case, and the Swedish Quintet, Messrs. Haskins, Cooke, Berger, and Minasi. Elocutionist, Mr. Adolphus Francis. Tickets, 6d., 1s., 2s., and 3s.

Miss DOLBY begs to announce that

the FIRST of THREE SOIREE'S MUSICALES will take place at her residence, 3, Hyde-street, Manchester-square, on Tuesday, November 23, to commence at 8 o'clock precisely, when she will be assisted by the following eminent artists:—

Mrs. Tennant, Miss Amy Dolby, Messrs. Tennant, H. Barnby, H. Blagrove, Lucas, Heinrich Bohrer, and Lindsay Sloper. Subscription tickets for the three soirees one guinea, single tickets half a guinea each, to be had of Messrs. Cramer, Beale, and Co., 201, Regent-street; Messrs. Addison and Co., 210, Regent-street; and of Miss Dolby, at her residence.

SALAMAN'S AMATEUR CHORAL

MEETINGS (SEVENTH SEASON) will recommence on WEDNESDAY, Nov. 20, at 80, Baker-street, Portman-square, at 8 o'clock. Prospectuses ready. Rossini's "Stabat Mater," Mendelssohn's "Lobgesang." N.B. Mr. Salaman has resumed his Pianoforte Lessons.

PHILHARMONIC ROOMS,

14, Newman-street, Oxford-street.—This place, capable of holding 1700 persons, to be let, for Balls, Concerts, or Oratorios, there being a splendid Organ, or for Lectures and Public Meetings. There is also a handsome Private Theatre for amateur performances, with new scenery, properties, and dressing-rooms. A handsome room for artists to let in the private house.

NOTICES, &c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

GENERAL NOTICE TO SUBSCRIBERS.—Accounts will be sent out forthwith, made up to Michaelmas; to which prompt attention is requested.

ERRATA.—The twelfth line of last week's leading article should read "we must not expatiate."

RECEIVED.

J.T., Cardiff; Mr. D., Edinburgh; Miss S., Nottingham.

THE MUSICAL GAZETTE

SATURDAY, NOVEMBER 22, 1856.

THE month of November, proverbial for its spirit-depressing and suicide-provoking tendency, is in danger of losing its reputation. Were it not for the strengthily placarded "playhouse prices," we might fairly imagine ourselves in the very centre of a London season, instead of a month when sore or cut throats are considered to be particularly prevalent. The series of Italian operas, at Drury Lane, shows no symptoms of terminating: on the contrary, we are informed that *Les Huguenots* is in active rehearsal; and "unaccustomed as we are" to Grisi's Valentine without MARIO's Raoul, it is something astonishing and extraordinary to get GRISI's Valentine, Norma, Lucrezia, or Donna Anna at all in this foggy season. It is perfectly staggering to look back upon the past week and reflect that that Prince of Operas, *Don Giovanni*, has been given with such a cast as appears in our operatic news:—such a cast as the aristocratic *habitués* of either opera in the height of the real London season might sigh for. Some one deserves credit for this. GRISI as Donna Anna and FORMES as either Leporello or the Commendatore, would have been sufficient "draw" for the general public, therefore the liberality of adding to this cast such names as Madame RUDERSDOFF and the GASSIERS deserves honourable mention as evidencing a desire to do the utmost justice to the immortal MOZART.

The Drury Lane operas are not the only indications of the unusual liveliness of the ninth month of the Romans. MR. HULLAH has commenced his oratorio performances with a representation of a most difficult and unattractive work, HANDEL's *Israel in Egypt*. The preponderance and remarkable succession of choruses in this mighty work are not likely to thoroughly popularise it, even with the lovers of sacred music, since the public ear is wont to be led captive only by melodious strains, and to purchase tickets only for those performances where well-known melodies are sure to be heard. The "public" know MENDELSSOHN's *Elijah* by "O rest in the Lord," HANDEL's *Messiah* by "He shall feed his flock," and HAYDN's *Creation* by "With verdure clad," but *Israel in Egypt* is merely known by the unattractive features—we are speaking of them as they appear in the eye of the great mass of the public—of its stupendous choruses, and possibly by "The Lord is a man of war." It is therefore a sign of the decided progress of music in this country, when a good audience assembles out of the "season" to hear a work, which, in the "season," is never considered to be attractive or remunerative.

HANDEL's *Solomon*, still less familiar than the *Israel in Egypt* is to be given this next week by the Sacred Harmonic Society. We applaud the Society's spirit, and trust their enterprise—for every concert of theirs is a serious undertaking—will be rewarded with a plentiful attendance and a due appreciation of the work.

We have also the opportunity of pointing to performances of less coherence than those to which we have alluded. The annual *soirées* of one of our most accomplished vocalists, Miss DOLBY, commence on Tuesday, and on the same evening, Mr. BENSON gives a west-end concert. On Monday an Italian Band intends appealing to the sympathy of the British public in a morning concert at the Hanover-square Rooms, doubtless expecting to attract attention much on the same ground that an author or publisher would bring forward a book on Naples at the present moment. We have repeatedly been requested by many readers to give them some idea of coming events, but we cannot say more about this Band than that it is the Italian Band of the British Italian Legion, and that it is composed of professors from Naples, Milan, and Rome.

The Crystal Palace is providing commodiously for its winter visitors, by erecting a concert-room in the very centre of the building, but we trust they will not lose sight of musical improvement. We are not quite certain of the number of the band employed at the first hyemal concert, but it was manifestly too small for the area it was intended to fill with sound. If sixteen double basses, and a total of 700 performers are not too much for Exeter Hall, where not more than 2,000 can comfortably sit, what is the new concert-room at the Crystal Palace, with accommodation for upwards of 3,000, capable of absorbing?

The first year the Sydenham Palace was opened, music was by no means made a feature, and there was a band of sixty performers on wind instruments. On the removal of HERR SCHALLERH, the band was transformed into a concert-room orchestra, and the number of its members seriously diminished—a most unwise proceeding, since the Crystal Palace has naturally a character for magnitude in all its arrangements, and the orchestra, thinned in numbers and lessened in power, had an effect which bordered on the ridiculous, playing—as it generally did—in such portions of the building as set it off to the worst advantage.

We believe that it has now been reinforced, but it is not what it should be. The Directors or Manager will do well to look to this, if the Crystal Palace is to achieve a musical reputation.

Preparations for a great HANDEL Festival are already announced—both by advertisements and pamphlet—to take place at Sydenham in May next. We can do no more than hint at this at present. It is not the only preliminary arrangement for a HANDEL demonstration in 1859, though this is the only executive commemoration of which we have yet been informed.

Metropolitan.

M. JULLIEN'S CONCERTS.

THE success of Miss Catherine Hayes induced the management of these entertainments to engage her for two extra nights, Monday and Tuesday last. Her exhibitions were the grand scena from *Der Freischütz*, a new ballad called "Lorelei," "Casta Diva," a ballad, "The fisherman's return," composed for her by Mr. G. A. Osborne, (encored) and "The harp that once," exchanged at its encore for "Comin' thro' the rye." The applause was in every instance vociferous, and the vocalist was additionally complimented by discharges of wreaths and bouquets.

Miss Hayes has been succeeded by Miss Dolby, who, after a long and highly successful provincial tour, has resumed her London abode, and will be "at home" on Tuesday evening next.

Additional vocal variety has been provided in the person of Signor Millardi. M. Jullien's *protégés*, Misses Cicely Nott and Kate Rance, after occupying a distinguished place in the popular

conductor's concerts, are now seldom heard of, for the simple reason that they were pushed into a position, to the maintenance of which they were unequal. We fear this will be the case with Signor Millardi, who does not possess the requisite voice or ability for the "starry" height to which he is elevated.

The instrumental novelty has been a selection from the opera of *La Traviata*, from which all pious and delicate persons have remained away, fearful of being contaminated by the echoes of the strains which Middle. Piccolomini warbled with such "abominable" effrontery! while those who have run the risk of perdition by attending Her Majesty's Theatre since Wednesday night (when the selection was produced) pronounce the music less objectionable or meagre than many musical critics have declared it. There are solos for violin, oboe, flute, clarinet, trumpet, ophicleide, and cornet, performed respectively by Messrs. Le Hon, Lavigne, De Folly, Sonnenberg, Duheme, Hughes, and Koenig.

ST. MARTIN'S HALL.

In the range of subjects connected with the musical art that are constantly coming before us, there is none that affords greater satisfaction than the efficient representation of a work by a great master, when the admission is fixed at a price commensurate with the wants of the many. On Wednesday last *Israel in Egypt* was excellently produced by Mr. John Hullah, a gentleman to whom the English public are much indebted, both for his introduction of Wilhem's singing system and for giving performances of first-class works, by a good orchestra, at a moderate rate of admission. The chorus, as usual, consisted of the members of his first upper school, and was accompanied by a well-selected orchestra, led by Mr. Henry Blagrove. By the way we must suggest to Mr. Hullah the propriety of correcting the list of the orchestra published with the programme. No purpose can be served by giving the names of gentlemen who play the flutes, clarionets, horns, trombones, and serpent in a programme of *Israel in Egypt*, when that gigantic work is given without "additional accompaniments."

We have to call attention to a new tenor vocalist, Mr. George Calkin. His reading is in general correct, and as far as we may judge from a first appearance (with its concomitant nervousness), his voice is good and clear. He obtained an encore in "The enemy said," which, being his third piece, he gave with more presence of mind and with improved effect. The other soloists were Madame Rudersdorff, Miss Banks, Miss Palmer, Mr. Thomas, and Mr. H. Barnby. The first-named lady was in grand voice, and her rendering of Miriam's song, "Sing ye to the Lord," was all that could be desired. The other ladies acquitted themselves well in their respective parts. "The Lord is a man of war," by Messrs. Thomas and Barnby, was encored deservedly. The sound, deep voice of the former gentleman was heard to perfection in this fine duet.

The execution of the chorus left little to be desired; but in the chorus, "The Lord shall reign," the difference between *piano* and *forte* was not sufficiently marked. The splendid "Hailstone" was perfectly done, and loudly encored.

In conclusion, we have to thank Mr. Hullah for so excellent a performance of a work which is but rarely heard, to congratulate him on the large audience he collected, and to wish him success during the forthcoming season.

MONDAY EVENING CONCERTS.

The ninth concert, on Monday last, differed from its predecessor in the important circumstance of the appearance of all the performers announced, and from its predecessors in the fact of the programme being made up of material of a better average. The vocalists were Miss Poole, Miss Alleyne, Mr. Wilbye Cooper, and Mr. O'Hara, who opened the concert with Weber's sparkling quartett from *Oberon*, "Over the dark blue waters." They subsequently gave "Lo! the early beam of morning," from Balfe's *Stages of Rochelle*, with tolerable effect, though the voice of Mr. Wilbye Cooper required a higher part than that which the baritone music of Michel provides. Miss Poole was encored in a song by Frank Mori, "The Vivandière," (with some astoundingly stupid words), and in "Pray, Goody," for which charming melody she substituted "Wapping Old Stairs." Miss Grace Alleyne, who seems to cling to the florid school, sang "Bid me discourse," and the "Tacea la notte," with its flighty cabaletta,

from *Il Trouvatore*. Mr. Wilbye Cooper was well received, and encored in both his songs, "The Pilgrim of Love," and a "Good night, sweet love," by Hatton; the former was sung with exquisite purity, and seemed to give the utmost pleasure. He joined Miss Poole in "List, dearest, list," a charming duet from one of Balfe's early operas, *Keolanthe*. Mr. O'Hara sang Miss Lindsay's—the simplest—setting of "Excelsior," was encored, and sang "O bay of Dublin." In recording that Mr. Distin had to repeat the trumpet and flugel-horn solos of "The soldier tired" and "The Minstrel Boy," we have completed the chronicle of the ninth exhibition of voracity at St. Martin's Hall.

Between the parts a dramatic reading, from *Hamlet*, was given by Mr. T. E. Evans.

SATURDAY EVENING CONCERTS.

Mr. Stammers, of Wednesday Evening Concert celebrity, gave the fourth of this series on Saturday last. The Saturday evening folks, it would appear, are more discriminative than those who frequent St. Martin's Hall on Mondays. The latter wax impatient at the dramatic readings of Mr. Evans or Mr. Francis, but last Saturday a poem of Hood's, "The Dream of Eugene Aram," was positively redemanded, though the reciter, Mr. Francis, did not comply with the wish of the audience.

The vocalists were Miss Edwin, Madame Theresa, Miss E. Jacobs, Mr. George Tedder, and Mr. Hamilton Braham, and everything was encored excepting "Oh! 'tis a glorious sight to see," loudly sung by Mr. George Tedder.

Instrumental variety was furnished by Herr Zirom, who performed on the Emmelynka, and the Royal Swedish Hussar Quintett, who played a selection from Meyerbeer's *Robert*, and an air by Beethoven.

The concert was pretty numerously attended.

CRYSTAL PALACE.

The first of a series of vocal and instrumental concerts, to be continued during the winter, took place on Saturday last in a new music room which has been erected for the purpose close to the centre transept, terrace side, opposite to the library and news-room.

This room is at present merely a space enclosed at the side, taking in a portion of the adjacent gallery, and having a raised orchestra at the end nearest the terrace, but it is intended to cover this enclosure with some light material which will reflect rather than absorb the sound, and the appearance of a vast concert-hall will then be presented. The dimensions of the enclosure are considerable. There are thirty-three rows of seats with backs, and each row will hold at a rough guess, from sixty to seventy persons. That portion of the galleries enclosed is provided with a row of chairs and three rows of seats, with ample view of the orchestra. Even this copious provision for visitors was insufficient for the crowd which assembled on Saturday last. The eight doors which admit to the area and balcony were blockaded during the performance by late arrivals who could not find sedentary accommodation, and thus any doubt as to the success of winter *fêtes* at the Crystal Palace was set at rest. There could not have been less than 3,000 persons present, and the utmost attention was paid to a programme which was interesting though devoid of novelty. The band, consisting of some sixty or seventy performers, under the direction of Herr Manns, played the overtures to *The Siege of Corinth* (Rossini) and *Figaro* (Mozart), also the *scherzo* from Mendelssohn's *Midsummer Night's Dream*. The other instrumental performances of importance were Mr. George Russell's execution of Mendelssohn's First Concerto, M. Papé's solo on the clarinet, and that of Herr Gravenstein on the violin. The only vocalist was Madame Rudersdorff, who sang the grand scena from *Der Freischütz*, the Scotch ballad "John Anderson," and Robert toi que j'aime. The accompaniments to the latter piece were somewhat unsteady. Herr Manns is not so good a conductor of accompaniment as of instrumental music.

The programme was decidedly too short. The concert commenced at two o'clock, and was concluded before half-past three, a time when company were still arriving. Under any circumstances, we are of opinion that it would be politic to delay the hour of commencement.

After the concert the building presented a very animated scene. A promenade of fashionable company was kept up till

nearly five o'clock, and some of the visitors adjourned to the picture gallery, which, though not yet properly arranged, presented abundance of interesting works. There is a powerful pyramidal exhibition of chrysanthemums in the centre transept, most tastefully disposed, and a fine specimen of the *Musa Coccinea*, in bloom, is to be seen in the "tropical" department of the Palace.

FRIDAY CONCERTS.—The first of these concerts took place yesterday in the Centre Transept, and was much enjoyed throughout by the audience. The performance commenced with Haydn's Symphony in D, very carefully rendered by the band. The talent of Mr. Papé, as a clarinet player, was displayed to advantage in a brilliant performance of the Adagio and Rondo, from the First Concerto, by Weber, which followed; and Heinrich Werner fully sustained his reputation in Beethoven's pianoforte Concerto in E flat. The overture to *Zauberflöte* brought the first part to a close.

The second part immediately commenced with Sterndale Bennett's overture *Les Nymphes*, followed by a solo for the violin on airs from *Il Trovatore*, performed by Mr. Van Heddegham, who spoiled a good performance of the airs by the taskless attempt at display, with which he concluded. The *Intermezzo*, by Verhulst, was omitted * in consequence of the lateness of the hour, and solos for flute and violoncello, in which Messrs. Svendsen and Daubert acquitted themselves very creditably, followed by Berlioz's overture, *Carnaval Romain*, concluded a very agreeable concert.

It is intended to continue these performances every Friday and to comprise in the programmes symphonies and overtures by the great masters, and also new compositions by the living composers of England, France, and Germany, both for full orchestra and for various solo instruments.

The following is the return of admissions for six days, from November 14 to November 20:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Nov. 14	..	780	221	1,001
Saturday	" 15	(2s. 6d.)	475	2,726	3,201
Monday	" 17	..	524	185	709
Tuesday	" 18	..	544	205	749
Wednesday	" 19	..	553	213	766
Thursday	" 20	..	723	226	949
Total			3,599	3,776	7,375

On Monday evening last, Mr. R. Glenn Wesley gave his annual concert at Myddelton Hall, Islington, to a crowded audience. An orchestra of about forty performers was engaged, who performed three overtures, *The Midsummer Night's Dream*, *Maeniello*, and *Zampa*. The leader was Herr Kreutzer, who seems a careful and clever musician; but the orchestra was unworthy both of him and of Mr. R. G. Wesley, who conducted.

The first-named work commenced the concert: it was by no means appreciated, but a selection from *Il Trovatore* which followed raised the audience to positive enthusiasm. In this selection Madame and Mdlle. Rudersdorff, Miss Galton Pyne, Mr. Charles Braham, Mr. Rosenthal, and Mr. E. Rosenthal appeared. The first-named lady's voice was heard to great advantage throughout, more particularly in "Tacea la notte," and "D'amor sull' all' rosée." It is superfluous to give a lengthened comment on one so well known—but we must remark that on Monday the lady was in excellent voice, and that the high shake, *forte*, with which she concluded the latter air could not be surpassed by any vocalist. Mdlle. Rudersdorff is a careful singer, but must conquer her timidity and give her auditory a better specimen of her capabilities in future. Mr. Charles Braham was pathetic in the extreme, and Mr. E. Rosenthal was effective.

The popular "Miserere" was sung much out of time, but with the air "Ah che la morte," by Mr. C. Braham, was well received and encored. The "Wedding march" concluded the first part, and deserved to be played by a better orchestra. The trumpet players were particularly at fault, and the triplets for those instruments, with which the magnificent passage in G concludes, were entirely lost among the first bars of the theme which follows. There was also a miscellaneous selection (which by the way was performed entirely at variance with the pro-

gramme), among which we must notice the eternal "Ah che assorta," by Madame Gassier. We do not mean to deny that this aria is well suited to the lady's voice, but cannot she find a more sterling composition? The vagaries of the "*Violoncello e basso primo*" put her out completely in the first verse, and the composition was obliged to be recommenced. Kücken's glee "We are the young musicians," was badly sung by an amateur chorus; also "the Tar's song" of J. L. Hatton, by the same body, both of which were, however, encored. Madame Rudersdorff again came forward, and sang the hackneyed cavatina "Robert toi que j'aime," which was loudly applauded. Miss Galton Pyne had the temerity to revive "I dreamt that I dwelt," and was cheered therein. Mr. E. Rosenthal made a better impression in "O ruddier than the cherry," but wants the necessary precision to sing so difficult an air. Herr Papé favoured the audience with a theme and four variations on the clarinet, which he performed well; but the piece was too long for his audience. The overture, *Zampa*, which concluded the concert, was given amidst the noise of hisses and *exitus*. Madame Amadei had been announced to sing "Il segreto," but did not appear, at which the audience were highly incensed. In conclusion, we must seriously advise Mr. Wesley to collect a better orchestra—one capable of accompanying such vocalists as Mesdames Rudersdorff and Gassier, and of playing two or three concerted pieces. For his introduction of the above-mentioned vocalists and the selections from Mendelssohn and Verdi to his suburban audience, we grant him unqualified commendation, and hope he will in future gain proportionate success.

GALLERY OF ILLUSTRATION.—Miss P. Horton may now be reckoned amongst the established entertainers of the metropolis. A large and fashionable audience assembled on the opening night of this her second season, to welcome her from a provincial tour of most gratifying success. The "Popular Illustrations" are the same as before, with the addition of the *brindisi* from *La Traviata*, which she sings in the character of the Italian boy, and which is encored every evening but Saturday, when the singing and repetition take place in the afternoon, before an extra-aristocratic audience.

A GRAND ball in aid of the Warehousemen and Clerks' Schools was given on Monday evening at the Guildhall, which was attended by a crowded and brilliant assembly. The hall remained in the state in which it had been on the occasion of the inaugural banquet of the Lord Mayor, and decorated as it was under the guidance of Mr. Bunning, the City architect, it presented a most imposing and attractive appearance. The ball was under the patronage of the Right Hon. the Lord Mayor, Mr. Sheriff Mechi, and Mr. Sheriff Keats, and the influence of their patronage was manifested by the vast number of ladies and gentlemen who took advantage of the occasion to promote the success of an institution that is deeply identified with the trading and commercial classes of this great metropolis. The Lord Mayor and Sheriffs arrived in the Guildhall at ten o'clock, and were received with loud cheers. There were also present Sir Jas. Duke, M.P., Mr. Alderman Rose, Mr. Under-Sheriff Crosley, and other corporate officers. The company were introduced to the Lord Mayor and Lady Mayoress, and the Sheriffs, in due form, by Mr. Harker, the efficient toast-master, after which the dancing, which had commenced at nine o'clock, was continued with the greatest spirit, under the able directions of Mr. Frampton, the master of the cremonies, and was kept up until a late or rather an early hour. There could not have been less than 1400 persons present.

His Majesty the ex-King of Oude, attended by a numerous suite, visited the establishment of Madame Tussaud on Friday last. His Majesty expressed much gratification with the contents of the exhibition.

Opera.

DEURY LANE.—On Saturday evening Mozart's *Don Giovanni* was performed with the following unprecedented cast:—Donna Anna, Mdme. Grisi; Donna Elvira, Mdme. Rudersdorff; Zerlina, Mdme. Gassier; Don Giovanni, M. Gassier; Leporello, Signor Rovere; Massetto, Signor Gregorio; Don Ottavio, Signor Lorini; and Il Commendatore, Herr Formes.

The exceptions to the complete comfort of this cast were M. Gassier, Signor Rovere, and Signor Lorini. The best artist

* We congratulate the audience.—Ed.

of these three is M. Gassier, but he comparatively failed in representing the Don, though his performance was spirited, and his singing commendable. The band, too, was unsteady, but these defects were lost in the general strength of the performance. Herr Formes, who has played Leporello to Tamburini's Don Juan, assumed a part for which he is eminently adapted. M^{me}. Gassier, we should have thought, would have been quite out of her element in Mozart's music, so identified does she seem with *floriture* and embellishment; but we were delighted with the purity of her singing, more especially in "Vedrai carino" and "Batti, batti."

Lucia di Lammermoor was announced for one evening, but *Don Pasquale* took its place, in consequence of the illness of the Edgardo. M^{me}. Gassier, as Norina, was charming, and her husband most efficient as Dr. Malatesta. Mr. Tennant was an indifferent Ernesto, and Signor Rovere an excellent Don Pasquale.

Theatrical.

ADELPHI.—The ballet-burlesque produced at this theatre on Monday, under the title of *The Elves*; or *The Statue Bride*, is a convenient arrangement of a pure ballet, the production of which in Paris, two or three months ago, we recorded. The dialogue is by Mr. Charles Selby. The animated statue is played by Madame Celeste, an admirable pantomimist, without whom such a piece could not be given at the Adelphi, and other parts are sustained by Miss Wyndham, Miss Mary Keeley, Mr. Wright, Mr. Selby, and Mr. Paul Bedford. The plot is really too troublesome to describe; we therefore leave our readers to visit the Adelphi and do their best to follow it. They are sure to be amused with the scenery, dancing, grouping, and fun.

CITY OF LONDON.—Mr. Vandenhoff and his daughter concluded their engagement here last Saturday, in the play of *The Hunchback*. The character of Julia, a universal favourite among fair dramatic artists, will not admit of much variety of reading. Miss Vandenhoff's best scene was the long and trying one in the fourth act, and here the quiet and subdued passages were the most effective. The scenes of force and energy were somewhat overwrought. If it be true that the power of *repressing* deep emotion, said to have been possessed in so remarkable a degree by Mrs. Siddons, is among the actor's most potent means of effect, it will show how very nearly quietness and repose of manner are allied to the expression of the strongest passions. Miss Vandenhoff's acting would be improved by less visible effort, and more of the *ars celare artem*. Mr. Vandenhoff's Master Walter was easy, colloquial, and pointed; a felicitous contrast to the way in which so many of the Master Walters deliver themselves. A youthful and lively Helen, and a good Modus, contributed to an efficient performance of the piece. The house was crowded, and the engagement of the Vandenhoffs seems to have been highly successful.

HAYMARKET.—The new piece, *A Family Failing*, regarded as a vehicle for displaying the grace and vivacity of Miss Blanche Fane, deserves, and will no doubt receive, some share of popular favour; but otherwise it is worth little. The piece is intended as a sort of practical joke. Three out of four of the principal characters are thrown into a perpetual passion with themselves or each other. Swords are drawn, furniture overturned, windows and china smashed, without any very intelligible, or at least, any efficient cause for the ceaseless *mêlée*. The threat of a stupid lord (Mr. Buckstone) to throw himself out of the window if the young lady he loves does not accept him and discard his rival, produced a hearty burst of laughter; and the piece very appropriately concludes by the lady clapping her hands upon the mouths of two of the brawling disputants—herself making a third. Miss Fane continues to improve in vivacity and humour, and should transfer her exertions to more legitimate comedy.

Miss Sabine, the fair *débutante*, who plays Maria in *The School for Scandal*, delivers her portion of the dialogue with a taste and delicacy which promise much. The youthful artiste seems barely to have reached the age of womanhood, and is, moreover, exceedingly pretty. Miss Reynolds' *Lady Teazle*, is probably the best the stage at present possesses.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 1s.; Lower Gallery, 1s. 6d.; Pit, 3s.; Upper Boxes, 3s. 6d.; First Circle, 5s.; Dress Circle, 7s.; Stalls, 10s. 6d.; Private Boxes, One, Two, Three, and Four Guineas each.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Promenade, 1s.; Upper Boxes, 1s.; Gallery, 1s.; Dress Circle, 2s. 6d.; Private Boxes, 10s. 6d., £1 1s., and upwards. Private Boxes to be secured of Mr. Nugent, at the Box-office of the Theatre; at all the principal Libraries and Music-sellers; and at Jullien and Co.'s, 214, Regent-street.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STANDARD.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6 commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2.

Saturday Evening Concerts, St. Martin's-hall, 7½.

MONDAY.—Italian Band Concert, Hanover-square, 1.

Monday Evening People's Concerts, St. Martin's-hall, 8.

TUESDAY.—Mr. Benson's Concert, New Beethoven Rooms, 8.

Miss Dolby's First *Soirée*, Hinde-street, Manchester-square, 8.

THURSDAY.—London Polyhymnia. First Concert.

FRIDAY.—Crystal Palace Instrumental Concert, 1½.

Sacred Harmonic Society's First Concert (*Solomon*), 7½.

SATURDAY.—Crystal Palace Concert, 2.

Saturday Evening's Concert, St. Martin's-hall, 7½.

Every Evening.—Italian Opera at Drury Lane, 8.

M. Jullien's Concerts, Her Majesty's Theatre, 8.

Provincial.

CHELTEMHAM.—A Masonic meeting took place on Wednesday, the 22nd ultimo, for the purpose of reviving the Provincial Grand Lodge of Gloucestershire, and to install the Hon. James H. L. Dutton as Grand Master. At 2 o'clock about one hundred brethren of the craft assembled in their Hall in Portland-street. The R. W. Brother Beadon, P.G.J.W., officiated as installing-

master, and discharged his duties in a very impressive manner. Brother J. O. Smith, of the Foundation Lodge, presided at the organ, assisted by brethren of the Worcester cathedral choir, and ably performed the appointed anthems, &c. During the ceremony, Nares' "Blessed is he that considereth the poor and needy," was very effectively rendered, as also the following anthem, written for the occasion, by Brother George Douglas Thompson, of the Alfred Lodge, Oxford, and set to music by Brother J. O. Smith, of Cheltenham:—

ANTHEM.

May that Great Power we all obey
Look down and bless our work this day!
May all His strict inspection bear,
When tried by level and by square,
And may our laws our Craft increase,
To meet in Love, and part in Peace:

So mote it be!

The music, which is for alto, tenor, and bass (soli), with chorus for the same class of voices and organ accompaniment, is said to be very beautiful and effective.

At the banquet, about ninety of the brethren dined in their masonic clothing, the effect of which was very brilliant, the gorgeous apparel of the higher officers heightening it exceedingly. The cloth being withdrawn, *Non nobis, Domine*, was beautifully sung by the professional singers. The following toasts, glees, songs, &c., formed the programme for the evening: "The Queen and the Craft," (anthem, "God save the Queen"); "The Earl of Zetland, M.W.G.M.," (glee, "To our noble Grand Master let bumpers be crowned"), composed by Brother J. O. Smith; "The Earl of Yarborough, R.W.D.G.M., and Officers of the Grand Lodge," (song, "Let Masonry from pole to pole"); "The R. W. Brother Beadon, P.J.G.W., Installing Master," (song, "Tis Masonry unites mankind"); "The R. W. the Prov. G. M. the Hon. James H. L. Dutton," (glee, "Here on this day"); "The Prov. G. M.'s present and Brethren of the Provinces," (glee, "Hail to the Craft"); "The R. W. D. Prov. Grand Master," (song and chorus, "A Mason's True Jewels"), written for the occasion, by Brother Thompson, the music by Brother Smith. This song was sung by Brother Jones, prov. grand organist of Worcestershire, with great feeling, and drew forth rapturous applause. The following are the words:—

A MASON'S TRUE JEWELS.

You know all the jewels that mark each degree,
As we rise in the Lodge, the accepted and free,
The blue and the silver, the purple and gold,
Familiar to Masons—the young and the old.
Yet still the true Mason has jewels more rare,
Which Time cannot tarnish, though always in wear.
I'll name them, and if in the naming I'm true,
Let these priceless treasures be chorused by you.
Sweet Hope, that gives comfort wherever we go;
The shield of true Faith, that protects from the foe;
And charity, seeking to comfort and bless
Child, Widow, and Brother, bowed down by distress.

A sound heart's the shrine where these relics repose,
Giving grace to our mirth, shedding balm o'er our woes,
Shining out through our life with a lustre more bright,
Than the diamonds that Ind' sends to dazzle our sight.
The Power that spans Heaven and measures the wave
Gave these to be worn by the good and the brave,
And in closing my song, let me name them again,
And then in full chorus re-echo the strain:

Sweet Hope, that gives comfort wherever we go;
The shield of true Faith, that protects from the foe;
And Charity, seeking to comfort and bless
Child, Widow, and Brother, bowed down by distress.

"The Prov. G. Chaplin," (glee, "Now pray we for our country"); "The Visiting Brethren," (song, "The Entered Apprentice"); "The Prov. Grand Officers," (glee, "How merrily we live that Masons be"); "The Lodges of the Province," (song, "A Friend in Distress"); "To all P. and D. Masons," (song and chorus, "The Final Toast.") As this song completed the routine of toasts, &c., the R. W. chairman and brethren separated with feelings of pleasure at having so happily inaugurated a new masonic era for the county of Gloucester, and well satisfied with the proceedings of the day, both festive and otherwise.

Brother Smith, who presided at the organ during the installation service and accompanied on the pianoforte at the banquet,

had the direction of the musical arrangements. A more appropriate selection of music could not have been adapted to the several toasts. In addition to his written compositions for the occasion, he was suddenly and unexpectedly required to exhibit his extemporaneous powers. Finding that the music to the glee, "Now pray we," had been accidentally forgotten, and that there was no alternative apparently but to omit it, he commenced a short prelude, and then sang the words to an *impromptu* melody, his professional brethren joining him towards the close of each verse, which gave it somewhat the effect of a glee. It was warmly received by the brethren as the *real thing*, a very few of whom knew to the contrary. A word of commendation must be added for the musical brethren from Worcester, who acquitted themselves in first-rate style, especially Brother Jones, whose pure and expressive singing was the admiration of all present.

HULL.—The session of the Literary and Philosophical Society was opened on Tuesday week, with a lecture on "Music," by Mr. J. H. Gibson, instead of another announced by Sir Henry Cooper, who was prevented attending by professional business.

Miss Cudworth gave a concert on Thursday week, at the Public Rooms, which was but thinly attended, an unpleasant result attributable to insufficient publicity. The concert was keenly enjoyed by those present, for the high talent of the Dolby family was engaged.

LEEDS.—Mr. and Mrs. Howard Paul gave their highly-enteresting entertainment, bearing the quaint title of "Patch-work," at the Music-hall, every evening during last week,—on Saturday under the direction of the Recreation Society. The performances have attracted large audiences, who have testified their appreciation of the varied talents exhibited by the clever *entrepreneurs* by encores and applause the most enthusiastic.

PEOPLE'S CONCERTS.—On Saturday evening, the 8th instant, an excellent concert was given by the Recreation Society, in the Music-hall, at which the following performers appeared:—Miss Milner, Miss Newbound, Mr. Delavanti, Mr. Henry Cooper, and Mr. Spark. In addition to various songs, duets, &c., by the vocalists, and solos by Mr. Cooper, on the violin, two movements of Beethoven's Sonata in D (op. 12) for pianoforte and violin were executed by Mr. Spark and Mr. Cooper, in a manner which proved that both gentlemen had well studied the writings of the mighty composer. The applause was only partial at the conclusion of the sonata; and much as we deplore the circumstance, yet there is no doubt much truth in the following remarks by the critic in the *Leeds Mercury* respecting it:—"More regularly measured compositions, though of vastly inferior merit, generally better suit the popular taste, and so far as the performer is concerned, meet with a more gratifying reception. We nevertheless think that Mr. Spark acts judiciously in occasionally introducing high-class instrumental music even at 'People's' concerts, and deserves great credit for his efforts to elevate the musical taste of those for whom himself and the committee of the Recreation Society so zealously sustain our Saturday evening entertainments."

MANCHESTER.—**AMATEUR CONCERT AT HEATON HOUSE.**—It is seldom we have had the pleasure of attending an amateur concert of greater interest than the one which took place on Friday evening before a select audience at Heaton House, under the patronage of the Earl and Countess of Wilton; whether considered in regard to the classical nature of the music and the manner of its execution, the distinguished character of some of the amateur performers, or the charitable object—the improvement of St. Margaret's Chapel, Prestwich—which the concert was intended to promote. Amongst the distinguished company present were the Right Hon. the Earl and Countess of Wilton, Lord Robert Grosvenor and Miss Grosvenor, the Hon. George Byng, Lady Katherine Egerton, Captain and Lady Elizabeth De Ros, the Very Rev. the Dean of Manchester, and Mrs. Bowers, Rev. Canon Clifton, M.A. (cathedral), and Mrs. Clifton, Rev. H. M. Birch, M.A., Rev. F. Hopwood, M.A., and Miss Hopwood, Abdoulah Ydlibi, Esq., Ottoman Consul at Manchester, &c. The concert took place in the elegant music-room, than which a more suitable place for a vocal or instrumental treat cannot be imagined. The programme was as follows:—

PART I.

Overture—*Samson*, (Mr. Harris) Handel.
Madrigal—"Down in a flow'ry vale," C. Festa.
Aria—"Ah che la morte"—*Trovatore* (Mr. Baxter) Verdi.

Sonata in F—Pianoforte and violin (Hon. Seymour Egerton and Lady Katharine Egerton)	Beethoven.
Trio—"Ti prego," (Miss Harris, Lady Katharine Egerton, and Mr. Baxter)	Curschman.
Solo—Pianoforte, "Caprice in E."	Mendelssohn.
Valses	Chopin.
Mr. Charles Hallé.	
Scena e duetto—"Se m'amî ancor," <i>Trovatore</i> (Miss Bell and Lady Katharine Egerton)	Verdi.
Chorus—"The heavens are telling" <i>Creation</i>	Haydn.
PART II.	
March—"Athalie," (Mr. Harris)	Mendelssohn.
Prayer—"Hear, holy saint" (<i>La Muette de Portici</i>)	Auber.
Duett—"Zuleika and Hassan" (Miss Harris and Mr. Baxter)	Mendelssohn.
Solo—Violin "Souvenir de Bellini" (Hon. Seymour Egerton)	Artot.
Quartett—"La Carità" (Miss Harris, Lady K. Egerton, Mr. Baxter, and Viscount Grey de Wilton)	Rossini.
Solo—Pianoforte Selection from "Lieder ohne Worte"	Mendelssohn.
Finale—"Lucia" (Mr. Charles Hallé)	Hallé
Gipsy Glee—"The Chough and Crow" (Miss Bell, Lady K. Egerton, Viscount Grey de Wilton, and Chorus)	Bishop.
Chorus—"Hallelujah," <i>Messiah</i>	Handel.

Handel's overture formed a pleasing commencement to the evening's entertainment, and the madrigal which followed introduced the strength of the whole company, Mr. Charles Hallé acting as conductor, which position he occupied in the choruses with one exception, which we shall have to name farther on. Mr. Baxter gave the air by Verdi in a very pleasing manner, and was much applauded, though the interest of the company was on the stretch for the succeeding piece, which more than fulfilled the highest expectations we had formed. Both the distinguished amateurs were evidently nervous; but this did not prevent them from giving a very clever and highly tasteful performance of Beethoven's Sonata. The trio by Curschman introduced the lady as a vocalist, and in this capacity she proved no less skilful than she had done just before as an instrumentalist. Indeed, throughout the concert Lady Katharine Egerton displayed artistic feeling and ability of a high order, and had she been an unknown *débütante* she could not have failed to obtain a large amount of applause. The encore which followed was mainly attributable to her nice delivery of the opening solo, though Mr. Baxter also rendered good service. Mr. Charles Hallé seemed in even more than ordinary spirits, as though the company and the honourable rivalry around him had, as it were, put him on his mettle; certainly he never played more elegantly than in the Caprice by Mendelssohn, and the Valses by Chopin.

The second encore was awarded to an admirable rendering of the Scena e Duetto from *Il Trovatore*, in which both ladies were very successful, and the first part closed with "The heavens are telling," with Mr. Harris at the organ, Mr. Hallé conducting, and the Honourable Seymour Egerton giving an effective additional accompaniment on the trumpet. During the interval the audience retired into the dining-room, where refreshments were served; an unusual but very agreeable occupation was thus found for the company, in which the allotted half-hour speedily passed away. The first piece deserving of special remark in the second part was the solo for the violin, by Artot, which the Honourable Seymour Egerton played from memory, and in which he seemed to perform with more confidence than in the Beethoven duett. He thus was enabled to display his powers to better advantage than even before, for, in addition to the same nice taste and musicianly feeling, the passages of execution were more clearly and neatly accomplished. He was well seconded by Lady Katharine, who accompanied him on the pianoforte. Mr. Hallé's solo consisted of two of Mendelssohn's "Lieder ohne Worte," and an arrangement of his own, and afforded him an opportunity of showing the amount of tone he could produce from the instrument, as the solo in the first part displayed rather delicacy than force. We now come to the exception we named above; Bishop's "Chough and Crow" was cleverly conducted by the Honble. Seymour Egerton, Mr. Hallé playing the accompaniment in first-rate style, a remark we might have made earlier in our notice. Miss Bell, Lady Katherine Egerton, and Earl Wilton took the soli parts, and the way in which it was given fully

justified the encore it obtained. After the chorus from the *Messiah*, the last piece in the programme, the Earl called for "God save the Queen." Miss Bell and Lady Katherine Egerton each took a solo, the latter singing in most spirited style. Three cheers were then called for the Countess of Wilton, and an enthusiastic response brought this very agreeable *réunion* to a termination at half-past eleven o'clock.

The chorus numbered about twenty-five voices, and was quite powerful enough for the room. It was composed of the Countess of Wilton, Lady Alice Egerton, Miss Hopwood, and the best voices from the choirs of Prestwich and Stand Churches, and the Manchester Cathedral.

The orchestra in the music-room was very well and tastefully arranged, both for show and economising room, the credit of which belongs to the Earl of Wilton's steward, Mr. Brookes.

The organ was made by Messrs. Smith and Green, of London, but has since been much enlarged and improved.

Another concert was to be given in the same room on Monday evening last, at a lower rate of admission, through the considerate kindness of the Earl in complying with the numerous applications for tickets from those who could not be accommodated last evening. The proceeds of both concerts to be applied to the fund for raising an organ for St. Margaret's Chapel, Prestwich.—*Manchester Courier*.

OXFORD.—Dr. Corfe, of Christchurch, coryphæus to the university, superintended the first meeting of the elementary class at two p.m., yesterday week, in the music school. The class was attended by about five-and-twenty members of the university, both graduate and undergraduate. The fact of this number of university men meeting together for the purpose of receiving instruction in the A B C of music, augurs well for the increase of musical spirit, and encourages us to hope that we may soon see the science and faculty of music again holding that position in the university which it never ought to have lost.

Dr. Corfe has put forward a circular to the heads of colleges and halls, and members of convocation, in which he states that it has been his wish, during the time he has been resident in Oxford, to promote to the best of his power the study of music—a science which has so important a bearing on the efficiency of the services of the Church of England, and which is fully recognised by the University, by its conferring degrees in that faculty, and by its professorship. In furtherance of this object he has endeavoured at various times to supply a want (which the existing musical societies do not profess to meet) by exhibiting some of the most celebrated specimens of classical music. He has made these attempts not only to gratify the taste of amateurs capable of appreciating the purest style of the art, but also with the especial purpose of elevating the public taste in music, by placing before it compositions of higher merit than were likely to be attempted at any of the ordinary concerts of Oxford. With this view, he has brought out at different times Handel's *Acis and Galatea*, Mendelssohn's *Antigone* and *Edipus Coloneus*, Beethoven's Mass in C, one of Mozart's, and three of Beethoven's grand symphonies. On the whole these performances were well received, the number of visitors being large; but owing partly to the great expense attending the representations, and partly to the somewhat unpopular character of the music, for which a taste had to be created, the conductor in every case but one, where a slight profit was realised, was subject to serious loss. Being unwilling to suffer similar losses in future, yet reluctant to abandon performances from which he anticipates so much benefit to the study and taste of music, Dr. Corfe appeals for support to enable a lasting character to be given to the performances.

CHORAL SERVICE.

Dr. Elvey's Psalter, to which we have before alluded, appeared a few days ago, and is now in use in the choirs of New and St. John's Colleges and St. Mary's Church.

In pointing the psalms for chanting, Dr. Elvey has adopted an entirely new system, inasmuch as he has introduced a certain time into that portion of each verse which is sung to what is usually called the recitation note: the remainder of the verse occupied before the colon by two minims and a semibreve, and after it by four minims and a semibreve, is not so difficult to deal with, as regards time, as in the division of the words and in their adaptation to the notes, and in both these particulars Dr. Elvey seems in a great measure to have mastered the difficulty.

The book commences with a preface, signed E. M., and a page

or two of explanations, both of which we will notice briefly in their order.

"The position of a church choir," says the writer, "is more high and difficult to maintain than is often imagined, for they are acting as the leaders in the hymns of praise that are sung to Almighty God, and this perhaps among the most highly educated congregations that assemble in our land. But still it may be considered whether what is too often unsatisfactory in these performances be not due to some deficiency in our system as now administered." So far we entirely agree with him. It is indeed much to be wished that choirs throughout the land could maintain the high position they ought to hold, and that their members were the better enabled to do so by receiving that respect from all around them which their high occupation demands, instead of being considered, as they too often are, as conveniences designed to minister rather to the entertainment of man than the glory of God. But we must in some measure disagree with the next sentence:—"Some persons have been driven to an exclusive support of Gregorian tones, from their dislike of the want of reverence frequently shown in the use of English chants." Surely, if choir men and boys are at all disposed to be irreverent, Gregorian tones are not the style of music to induce reverence, and we can scarcely conceive any sensible men giving their countenance to a crude and incorrect, not to say most displeasing, style of music, merely because of faults which could be easily rectified by a little care and tact.

The preface is, however, generally well written, interesting and instructive. We quote one other passage:—"On one occasion the editor asked a professional friend what he thought of the setting of a certain verse; and, on finding that he was not at all pleased with it, begged him to say how it ought to be rendered. After a pause of some time, the answer was that he could not suggest a better way of pointing the verse in question than the one proposed. A fair trial is all that is requested; but that not merely a hurried notice of detached passages, but an experimental examination of the whole system—for since it has been drawn up with a deep appreciation of the defects that prevail in chanting, and with an earnest desire to contribute to an intelligent and reverential enunciation of the Psalms, it naturally involves departures from ordinary methods, which it is confidently hoped will constitute an advance beyond them, but which may, at first sight, appear strange and abhorrent to the tastes of many people."

Dr. Elvey's great objects have been—First, as far as possible to secure distinct recitation; and second, to do away with that prevalent habit of (here we again quote from the preface) "gabbling over the earlier, and what are perhaps the most emphatic parts of the verse, and then of making a long pause, when possibly no pause at all should be made, before drawing out the remainder of the chant."

In order to effect these desirable ends, Dr. Elvey has made use of various kinds of type, one or other of which occurs in the two recitative parts of every verse. The different kinds of type used are capitals, a strong black type, like that used for principal words in "Liddell and Scott's Greek Lexicon," and "Andrews' Latin Dictionary," and italics.

A word or syllable in capitals, *wherever it occurs*, is to occupy the time of a semibreve or an entire bar, excepting that when followed by a syllable in ordinary type *in the same bar*, they are to be sung as a dotted minim and a crotchet.

A word or syllable in strong black type is to occupy the time of a minim or half a bar, and the syllable or syllables following are to fill up the time of the other minim or half-bar.

When the word or syllable is in italics, it is to be accented, but not dwelt on, and the syllables which follow it are to be chanted as they would be read.

The above explanation is given nearly in Dr. Elvey's own words. Other marks are used, and much more might be written on the subject, which, however, cannot come within the range of a notice which is necessarily brief.

Another peculiarity is the introduction of the *second* half of a double chant in many instances *in the middle* of a psalm (as at the fifth verse of the "Venite"), instead of reserving it for the odd verse at the end; and in some instances, even in the middle of psalms with an *even* number of verses, as in Psalm lxxvi., 3, and lxxxix., 5 and 30, in order to begin a *new phrase* of the psalm with the *commencement* of the chant, and not (as under the ordi-

nary system is continually the case) with the *second part*, whenever the change of subjects commences on a verse with an *even* number.

This, *at first*, has a strange effect; as has also the pointing of the second part of the last verse of the "Gloria Patri." We predict, however, that if the question be fairly examined—if this, and the system generally have a fair trial—Dr. Elvey will be allowed to have produced the most perfect psalter which has yet appeared.

No book, no system, nothing mundane, in fact, can be *entirely* free from faults, and we *do not* venture to assert that Dr. Elvey's book is *faultless*; but we nevertheless confidently recommend its adoption to deans and chapters, precentors, and organists of cathedrals, and all churches in which choral service is performed, even at the risk of encouraging irreverence by a substitution for Gregorian tones, and of putting aside other psalters, vastly inferior perhaps, but in favour of which, nevertheless, our prejudice runs, and which have thus not only obtained the *entrée* into, but kept possession of, many of our cathedral, collegiate, and parish churches.—*Morning Post*.

ROCHESTER.—The lay clerks gave an evening concert at the Corn Exchange on the 17th inst., which was both numerously and fashionably attended. The first part comprised *Acis and Galatea*—the second was of a miscellaneous character, consisting chiefly of glees and madrigals. Mrs. Hale, and Messrs. Whiffin, Bridge, and Armes, sustained the principal vocal parts, and a small band was in attendance, with Mr. Whiffin, sen., as leader. The concert passed off to the evident satisfaction of those present.

The announcement of the lay clerks' concert at the Corn Exchange, for the 13th inst. (the first of the season), was as gratifying to all lovers of music as it was refreshing after the long dearth of musical entertainments and the distracting discords of the city. At these concerts the public know from experience that they will have good music, carefully performed, and, whether sacred or secular, the music selected by the cathedral choir is sure to be classical, and equally free from vulgarity or dullness. Handel's *Acis and Galatea*, followed by a selection of glees, madrigals, and instrumental music, formed the bill of fare on the present occasion, and a numerous audience repeatedly testified their satisfaction. Mrs. Hale was the principal vocalist, and well sustained her acknowledged reputation. The gem of her performance was of course the exquisite air, "Heart, thou seat of soft delight," which she sang with great expression. Mr. Armes took the part of Polypheme, and did justice to the grand recitative and air, "I rage, I melt, I burn," and "O ruddier than the cherry." This song is indeed one of his happiest efforts. He has the taste to perceive what the music requires, and the power to give it effect; and any amateur who will try his hand at this song, will discover how many unforeseen difficulties there are to be encountered before the right effect can be produced. Mr. Whiffin's singing throughout was graceful and pleasing. Greater physical power, added to his refined taste, would place him on a level with singers of far greater note. "Love sounds the alarm," tasked his energies to the utmost, but in "Love in her eyes," he was quite at home. The beautiful trio, "The flocks shall leave the mountains," went admirably, as did also the chorus "Wretched lovers," and "Mourn, all ye Muses." The bases were in great force, though they somewhat overbalanced the other voices. Mr. Bridge took the part of Damon. His voice was too subdued throughout. Even the gentle Damon should make his remonstrances heard above the orchestra, and Mr. Bridge's more vigorous strains have too often been heard in the Corn Exchange to leave any doubt of his ability to fill that, or any other building, with an ample volume of sound. The second part of the Concert included two glees, "Just like love," and "From Oberon in fairy land," (in the former of which Mr. Makepeace's solid and steady notes were heard), and two madrigals, "Flora gave me fairest flowers," an old favourite, and a very charming modern production, Pearsall's "O who will o'er the downs so free." Mrs. Hale was encored in Horn's ballad, "Poor Marie," when she substituted "Terence's Farewell." A word for the orchestra. Mr. T. Whiffin, sen., was the first violin, and led with his usual spirit and precision. Mr. Hopkins presided at the pianoforte, and Mr. Rogers, master of the marine band, took the second violin. The tenor, violoncello, and double bass were severally well handled by Messrs.

Armes, jun., Wallis, and Harcourt, while Mr. Thompson rendered good service by his flute accompaniment. Mrs. Hale displayed her instrumental skill on the pianoforte in a spirited rendering of Mendelssohn's Sonata in G minor.—From the *Rochester Gazette*.

YORK.—A *soirée* was given on Thursday evening, the 13th inst., in connection with the late festival in the Concert-room, under the superintendence of Mr. Hunt and Mr. Whitehead. The performance was opened by the National Anthem, given with great effect by the band and chorus. The following madrigals were well given: "Spring's delights," Müller; * "O, who will o'er the downs," Pearsall; "The Evening Breeze," Hunt; and "Down in a flow'ry vale," Festa. Mr. Lambert gave Weiss's song, "The Village Blacksmith," which was loudly encored; the same compliment was also awarded to the song, "The First Kiss," by Balfe, sung by the same gentleman. Mr. Whitehead's "York Quadrille Band" played some pieces with good effect during the evening. There was a ball after the vocal music, and dancing was kept up with great spirit into the "small hours" of Friday morning. Tea, refreshments, and dessert, were provided in abundance. Mr. Hunt conducted the music in a very able manner, and his son accompanied the songs with great taste.

ORGAN.

Description of the new Organ built by H. Bryceson and Son for All Saints' Church, Huntingdon.

GREAT ORGAN.—CC to F.
Bourdon and Double Diapason 16 feet
Large Open Diapason (metal through) 8 "
Keraulophon C 8 "
Stopped Diapason (choir) 8 "
Principal 4 "
Flute (open wood) 4 "
Twelfth 3 "
Fifteenth 2 "
Sesquialtra (3 ranks) 2 "
Trumpet 8 "

SWELL ORGAN.—Tenor C to F.
Double Diapason.
Open Diapason.
Stopped Diapason (perforated).
Principal.
Fifteenth.
Mixture (3 ranks).
Cornopean.
Oboe.
With Unison Open Diapason running down to CC in wood, being the 2nd octave of Pedal Open Diapason.

Pedal, CCC to F, Open Diapason, 16 feet.

There are three composition pedals to the great organ. That to the right, or treble end, brings on the full organ and pedal open diapason. The second combination is the open diapason, stopped diapason, principal and fifteenth. The third, or left pedal, forms a choir organ, consisting of the keraulophon, stopped diapason and flute. The couplers are swell to great, great to pedal. As some uniformity with regard to the pedal-board must prove advantageous, it may be as well to mention that the medium width, viz., 3 feet (measuring from the centre of the lowest C to the centre of E pedal 29 notes) is adopted, and that the lowest E is placed immediately beneath the CC on the manuals. An ample knee recess is also provided for the comfort of the performer, a desideratum too often overlooked in the construction of large organs.

The principal novelty in the mechanical part of the organ is an improved description of key action, composed entirely of wrought-iron rollers, centred on regulating brass joints, thereby producing freedom and promptness of tune, as well as avoiding the liability of "stickings, cypherings," etc., usually caused by change of temperature or dampness.

A new "Tremulant" of simple construction is also introduced, available at all times by pressing a parallel moving bar placed between the rows of keys, instead of using the ordinary draw-stop or pedal.

The case is in the perpendicular style, with handsomely carved tracery unpanelled, and showing CC speaking front pipes in bright metal. The dimensions are 21 feet high, 11 feet wide, and 10 deep.

Performances were given on this organ on Wednesday and Thursday (last week) by Mr. C. Gardner, and Dr. Steggall, who succeeded in thoroughly developing its powers, and pleasing a large audience.

Programme of Mr. C. Gardner's performance:—

Choral Song Dr. Wesley.
Adagio Beethoven.

* We trust our York correspondent will excuse our reminding him that "Spring's delights" is as far removed from a madrigal as is Greenwich from Greenland. It is a German song, which has been harmonized by Müller.

Motett—"Insane et Vane Cure" Haydn.
Larghetto Spohr.
Fugue, D Major Bach.
Slow Movement, Quintett in C Minor Mozart.
Wedding March Mendelssohn.
Chorus—"Crown the Hero" Handel.
Slow Movement O. May.
Grand Sonata, No. 4 Mendelssohn.
Pastorale Bach.
Grand March—(*Le Prophète*) Meyerbeer.

Programme of Dr. Steggall's performance:—

Grand Prelude and Fugue, E Flat J. S. Bach.
Air—"If with all your hearts" Mendelssohn.
Barcarole (from 4th Concerto) W. S. Bennett.
Organ Sketch Edmd. Chipp.
Chorus—"The Waters Overwhelmed" Handel.
98th Psalm—"Sing to the Lord" Mendelssohn.
Grand Sonata, No. 4 Mendelssohn.
Air—"What tho' I trace" Handel.
Prelude and Fugue, G. Minor J. S. Bach.
War March of the Priests—(*Athalie*) Mendelssohn.
Andante in E J. André.
Chorus—"I will sing unto the Lord" Handel.

Description of the Organ built by Thomas J. Robson for the Congregational Church, Blackheath:—

GREAT ORGAN. —Compass, CC to G.	SWELL ORGAN. —Compass, CC to G.
Open Diapason 8 feet	Double Stopped Diapason 16 feet
Viol di Gamba 8 "	Open Diapason 8 "
Dulciana 8 "	Stopped Diapason 8 "
Stopped Diapason and Clarabella Flute 8 "	Principal 4 "
Principal 4 "	Mixture (15th, 19th, 22nd) 3 ranks
Wald Flute 4 "	Cornopean 8 feet
Twelfth 3 "	Oboe 8 "
Fifteenth 2 "	PEDALS CCC to F.
Sesquialtra 4 ranks	Open Diapason 16 "
Trumpet 8 feet	
Clarinet 8 "	

SUMMARY.

Couplers	Great to Pedal
Swell to Great	Swell to Pedal
Number of Pipes 1246.	

The tuning is on the principal of equal temperament.

The following selection of sacred music was performed on Wednesday evening, the 19th inst., to celebrate the opening.

PART I.

Organ Cncerto Handel.
100th Psalm Luther.
Chant—"Venite" Tallis.
Service—"Te Deum" Jackson.
Organ solo
Sanctus
Chorus—"And the Glory Handel.
Organ solo

PART II.

Organ solo
104th Psalm (Hanover) Handel.
Chant—"Nunc Dimittis" Beethoven.
Selection Mozart.
Chorus—"Lift up your heads" Handel.
Organ—*Adagio* Beethoven.
Chorus—"All we like sheep" Handel.
Chorus—"Hallelujah" Handel.

Mr. S. J. Noble presided at the organ.

The church of Lissinghurst, near Cranbrook, Kent, has received an organ, the munificent gift of Mrs. Cleaver. The builder, Mr. Robson, of London, added a new swell, pedal, &c., and it was opened last week by the newly-appointed organist.

Foreign.

MELBOURNE.—Emboldened by previous successes, the members of the Melbourne Garrick Club ventured on Saturday night, to give a representation of *The Lady of Lyons*, at the Theatre Royal, and to invite "the million" to come and witness it. The million responded to the invitation, and the club came off with flying colours. The performance was a great success,

and immeasurably the best amateur rendering of this trying drama we have ever seen. A second operatic season of twenty-one nights will commence in November next, a portion of the risk having been covered by the issue of season tickets, which have been freely taken up by the inhabitants of Melbourne and its vicinity.—*Melbourne Argus*, Aug. 26.

MILAN.—A new opera by Secchi, called *Fanciulla delle Asturie*, has been produced. It is described as too close an imitation of Verdi's style, but contains two or three pretty *morceaux*.

MOSCOW.—Theodore Dohler, the eminent pianist, was buried at Moscow on the 14th ult. He was followed to the tomb by a concourse of friends and admirers. A monument will shortly be erected to his memory. Dohler died eight months since in Florence, and his wife, who belongs to the family of the Cheremeteffs of this city, wished to erect a monument to him in the old Church of San Miniato, where he was first interred. As, however, a Russian, M. Beuloff, had furnished the designs, and a German, Herr Hautmann, of Munich, had been chosen to execute them, local vanity was affronted, and so many obstacles were thrown in the way, that Madame Dohler finally resolved on having her husband's remains transported to Russia, where they have now found a last resting-place.

NEW YORK.—Mr. Thalberg has improved the time that elapsed before his first concert in America, by a trip to Niagara. His *début* was to take place on Monday, November 10, with the assistance of Madame Cora de Wilhorst. Arrangements are nearly perfected by which corrected and authorised editions of such of the great pianist's works as he will perform in America, will be published in superior style, and at such prices that all amateurs and pianists may own them. These editions will be of his compositions as he performs them now, and not as written years ago.

Madame Angri has not yet arrived in America, but is expected by the middle of November.

PARIS.—A new opera, called the *Rose de Florence*, in two acts, "poem" by M. De St. Georges, and the music by M. Biletta, has been brought out with success at the Académie Royal. Roger, Bonnehée, and Mdle. Moreau-Sainti bear the principal parts in it. At the Opéra Comique, Boieldieu's *Jean de Paris* has been revived, but not with the success that had been anticipated.

At the Italian Theatre, a lady new to fame, Madame Steffanone, has rapidly become a great favourite. Nothing was known of her until about a fortnight ago, when she was unexpectedly called on to replace Madame Frezzolini in the *Trovatore*, and she sang so well that the Parisians became smitten with her at once.

Mdle. Piccolomini is in Paris.

Rossini has decided to fix his residence in Paris. He has taken an apartment at No. 2, Chaussée d'Antin, the corner of the Boulevard, at the rent of 10,000 francs a-year.

On Saturday Mario made his first appearance for the season at the Italian Opera, Paris, in Count Almaviva. He was much applauded, and played the character with unusual spirit. Mdle. Alboni was the Rosina, and sang the part as Alboni alone can in the present day.

PHILADELPHIA.—The Philharmonic Society gave their first concert of the season on the 20th ultimo, at the Musical Fund Hall. Parodi and troupe formed the main feature of attraction. We understand that this society has secured a large list of subscribers for their concerts this winter.

ST. PETERSBURGH.—The Italian Theatre has been re-opened for the season. The company consists, first and foremost, of the brave old Lablache, and of Mesdames Bosio, Lotti and De Meric; Messieurs Tagliafico, Marini, G. Bettini, Calzolari, De Bassini, and Bartolini.

VIENNA.—Mr. H. Deval's opera of *Lillian*, after a brilliant success of thirty-seven nights in Brussels, is having a most successful run. The *Vienna Wanderer* speaks in the highest terms of the opera, both for its beautiful melodies and the originality of its instrumentation.

A Berlin journal states that the youngest daughter of the celebrated composer Meyerbeer has just been betrothed to the Baron de Kerff, a lieutenant in the regiment of Dragoons of the Guards.

A Viennese musical publisher is about to make a pilgrimage to London with an Austrian choral society of male singers, similar to the Cologne Männer Gesang Verein.

The Austrian papers speak in terms of high praise of Theresa

Kress, as a female violinist. She caused great excitement about three years ago at her *début*, when she was still a child, and she seems to have employed the intervening time to good purpose, as she is now pronounced to excel in her art, and likely to be no mean rival to her master, Milanollo.

CORRESPONDENCE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Can you, or any of your subscribers, inform me if it is true that a certain Mus. Doc., organist of one of our Cathedrals, is in the habit of receiving pupils, viz. persons desirous of obtaining situations as lay clerks or organists, for the so-called purpose of "cramming," and then, whenever and wherever a vacancy occurs, accompanying one of them to the spot, and doing all in his power to "squeeze" him into the office on condition of receiving the first year's salary or some other consideration equally weighty?

If such a thing is the case, I think it ought to be made known to the public, who will agree with me that it is a very great evil, and calculated to do much injury to the musical profession.—I beg to remain, yours faithfully,

November 17th, 1856.

"ORGANUM."

JULLIEN'S PROMENADE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I am glad the above subject has come under your observation. I had waxed wroth, and made up my mind to address a few lines to you upon it before the appearance of your very just "Leader" of Saturday last. I have had the misfortune to be "behind the scenes," and to be, Sir, as thoroughly disgusted as yourself. I beheld multitudes of upstart "gents" and aspiring "snobs" whose radiant hues,

"Mixing with the baser sort

Of earth's fair sex,

Showed of their art."

Whether these individuals have or have not music in their souls, I leave philosophers to determine. I can however assert, without fear of contradiction, that their behaviour on the particular occasion referred to, was such as would certainly lead one to imagine that they possessed no love of the beautiful themselves, and withal a very strong desire to interfere with the pleasure of those who had. The great extent of their "macawism," and their other "loud and oft" modes of expression spoiled my pleasure, and caused me to exclaim with all the vigour my weak nerves preserved, in the words of the illustrious Dryden—

"O souls, in whom no heavenly fire is found,

Flat minds, and ever grovelling on the ground!"

Your excited correspondent,

NICODEMUS NERVOUSTWITTER.

OUR SCRAP BOOK.

THE ACTRESS AND THE BISHOP.—The departure of Mdle. Rachel, for Cairo, was marked by a good anecdote. The Bishop of Nancy, who is brother of a well-known actor, was to convert the fair Jewess to the Catholic faith, and accordingly, on the day before starting, Monseigneur, by the side of the sofa where the exhausted form of poor Rachel lay stretched, held forth with most unctuous and persuasive discourse for many hours. He was overjoyed to find that the actress listened to his speech with greedy ears, never turning aside her gaze from his countenance. The bishop, thus encouraged, proceeded to develop all the beauties of the Christian faith; led away by the subject, his demonstrations and gesticulations became more and more vehement, until every subject was exhausted, and he was forced to pause from sheer fatigue. Gradually the thin attenuated figure of the actress had risen from her reclining position, and was following with parted lips and glistening eyes, every gesture, every movement of the speaker. It was natural enough that the latter should deem that his argument had been of some avail; and he said, in a soft persuasive tone, as he pressed her thin hand between his own plump fingers, "Dear daughter, reflect: what think you of all this." "*Parbleu*," returned Rachel, in her hoarse grating tone, "I have been thinking that you have ten times more talent than your brother; and if I could have found such an Orosmane as you, I need not have been compelled to give up the performance of *Zaire*." Thus saying she sank back again upon her cushion, and rang the bell for her maid, while the discomfited bishop withdrew.

Musical Announcements.

(Continued.)

MISS LASCELLES begs to announce that she has RETURNED to TOWN from her tour. All communications to be addressed to her residence, 28, York-street, Portman-square.

WANTED, a PARTNER in a Pianoforte and Music Saloon, in the country, where a first-rate connection, &c., &c. is formed. The party must be able to advance from £300 to £400, and likewise have a knowledge of music, and to be able to do the needful that is required in running over the instruments. For particulars apply, by letter, to the Publisher of the "Musical Gazette."

MONS. T. ASCHER, Pianist to H.M. the Empress of the French, begs to announce that all letters and applications for lessons may be addressed to 22, Mortimer-street, Cavendish-square, or to Messrs. Schott and Co., 159, Regent-street.

MISS ARABELLA GODDARD begs to announce that she has RETURNED to TOWN for the season. All applications respecting engagements and instructions to be addressed to 47, Welbeck-street, Cavendish-square.

Mr. PENEDICT begs to announce to the nobility, his friends, and pupils, that he has returned to TOWN for the season. All letters to be addressed to his residence, 2, Manchester-square, or to Mr. Mitchell's Royal Library, 33, Old Bond-street.

PIANOFORTE and HARMONIUM.—A PROFESSOR of great experience in Paris and London gives Lessons in Town and Country. Schools attended. Terms moderate. Address, prepaid, H.F. 8, Victoria-terrace, Southampton-street, Camberwell.

ORGANIST WANTED, for a Chapel, 40 miles from London, in a neighbourhood affording fair opportunities for obtaining private pupils. Salary, for two Sunday services, with some auxiliary practice, £20 to £30 a year. Apply by letter, with full particulars, to Mr. James Jocelyne, Braintree, Essex.

REMOVAL.—Mr. TRUST, ORGANIST of St. Mary's Church, Paddington, and principal Harpist of the Royal Italian Opera, begs to announce that he has REMOVED from Westbourne-grove to No. 13, Portsdown-road, Maida Vale.

NOTICE.—MR. VAN PRAAG begs to inform his musical patrons that he has left London for Paris to fulfil an engagement, and will return before Easter, when he trusts to receive the same patronage he has had bestowed on him during the past musical season. All communications to be addressed to him at Mr. Brettell's printing-office, 25, Rupert-street, Haymarket.

Mr. F. E. Van NOORDEN'S PIANO-FORTE CLASSES, every Monday, at his residence, 115, Great Russell-street, Bloomsbury-square. Prospectuses on application.

The MISSES M'ALPINE beg to announce that they have recovered from their late indisposition, and will resume their professional engagements. Communications relative to Concerts, Pupils, &c., &c., to be addressed to The MISSES M'ALPINE, Hampstead, or care of Mr. Robert Ollivier, 19, Old Bond-street.

WILBYE COOPER (Tenor Vocalist), TEACHER OF SINGING, 93, Park-street, Grosvenor-square.

WANTED, for the Choir of a Catholic Church, TWO VOICES, namely, a Tenor and a Bass. Applicants must be Catholics. Apply by letter to the Organist, Oratory, Brompton.

Musical Publications.

MUSIC.—A CATALOGUE of a MISCELLANEOUS COLLECTION of MUSIC, ancient and modern, sent free on receipt of two postage stamps. Address S. WHITE, music-seller, 35, Holborn-hill. Music bought.

NEW POLKA.—Just published, **THE CRIMEAN HEROES' POLKA,** Composed by EDWARD L. HIME. Price 2s. 6d., postage free. A very brilliant and spirited polka. Also a song, **THE RAINY DAY.** Words by H. W. LONGFELLOW; the music composed by MINA. Price 2s., postage free. LONDON: published by P. J. HARVEY, 5, Brecknock-crescent, Camden New-town.

Just published, **MEMORY.—A Serious Glee for 3 Voices.** The words written by S. LOVER, Esq. Inscribed to the memory of the late lamented Major WILLIAM PITCAIRN CAMPBELL, Son of the Rev. Augustus Campbell, Rector of Liverpool, by the Composer, GEORGE HOLDEN. Price 3s. LONDON: published for the Composer, by CRAMER, BEALE, and CHAPPELL. To be had of Messrs. HIME and SON, Church-street; Mr. J. SMITH, Lord-street; and at the Composer's Residence, 22, Rodney-street.

RECOLLECTIONS of BALMORAL.—MELANGE of POPULAR SCOTCH MELODIES, as performed by the Royal Highland Pipe Band, before Her Majesty and Prince Albert, by express command. Arranged for Piano, by T. B. PHIPPS. Price 2s. 6d., post free for stamps. Z. T. PURDAY, 45, High Holborn.

Miscellaneous.

HOLLOWAY'S PILLS, a resistless Remedy.—Mr. Turner, Chemist, of Banham, Norfolk, has much pleasure in informing Professor Holloway of a wondrous cure effected by his medicines in the case of James Turner, labourer, Kenninghall-heath, who was grievously afflicted for many years with a complication of disorders, combining disease in the chest, dropsical symptoms, and chronic rheumatism, rendering him quite unable to gain his livelihood, having been given over by the entire faculty. He had recourse to Holloway's Pills, and now gratefully testifies his miraculous restoration to health and strength.—Sold by all medicine vendors throughout the world, at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidici, Smyrna, and E. Muir, Malta.

Riding Schools and Hunting Grounds, Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

Book Auction Rooms, 131, Piccadilly.—Established 1794. **MESSRS. PUTTICK and SIMPSON** beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (howsoever limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

Exhibitions, &c.

Mr. ALBERT SMITH'S MONT BLANC, via Baden.—Mr. ALBERT SMITH has the honour to announce that his ENTERTAINMENT will COMMENCE for the SEASON on MONDAY EVENING, the 24th instant. During the recess, the room has been entirely redecorated; the area has been divided into separate seats; and several minor alterations made, which it is hoped will contribute to the increased comfort of the audience. The route to Mont Blanc this year will be by the Rhine and Heidelberg to Baden-Baden; thence by Basle and Berne to Chamouni; returning by Chillon and Geneva to Paris and Boulogne. Amongst the New Views, painted by Mr. William Beverley, will be the Alte-Schloss, or Old Castle, at Baden, from the Rocks; the Interior of the Ruins; the Promenade in front of the Conversation House, by moonlight; the entire Ascent of Mont Blanc, with several new points on the Glaciers, from original sketches and photographs lately taken; and the Grande Rue at Boulogne on the Market-day. The other views have also been painted by, or under the direction of, Mr. William Beverley, with the exception of the Rhine Panorama, from Cologne to Heidelberg, which is entirely new, by Mr. P. Phillips, from original sketches lately made by him. The entertainment will introduce several new acquaintances; and will be, as before, chiefly devoted to sketches of "The Travelling English," and their autumnal continental peculiarities. Prices of Admission:—Stalls, numbered and reserved, which can be taken in advance from the plan at the Hall, every day from 11 to 4, without any extra charge, 3s. It is respectfully intimated that no bonnets can be allowed in the stalls or in the balcony at the evening representations. Area of the Hall, 2s.; gallery, 1s. Children:—Stalls, 2s.; area, 1s. A private box, to hold three persons, may be had on application, half-a-guinea; with an extra chair, 14s. A private balcony, for nine persons, £1 2s. 6d. (Separate seats in the balcony, 2s. 6d. each.)—Egyptian Hall, Piccadilly.

CRYSTAL PALACE.—Picture Gallery.

—The WINTER EXHIBITION of Pictures by Living Painters of all the Schools of Europe is NOW OPEN to the Public. The prices of those for sale may be learnt on application to Mr. Mogford, in the Gallery.

CRYSTAL PALACE.—Gothic Sculpture.

—An interesting collection of Casts of Sculpture in the Gothic style, by the late Charles Geerts, of Louvain. The series consists of Groups, Niches, Statues, Statuettes, &c. The only Copies of the Works executed by this talented Sculptor.

CRYSTAL PALACE.—The CERAMIC

COURT, containing Illustrations of Pottery, from the earliest Chinese and other Manufactures, down to the most perfect and elaborate Works of Messrs. Copeland, Minton, Ridgway, Kerr and Bins, Chamberlain, &c., is NOW OPEN.

MARYLEBONE LITERARY and

SCIENTIFIC INSTITUTION, 17, Edwards-street, Portman-square.—On Monday evening, November 24, Mrs. M. E. WEBB, a lady of colour, from Philadelphia, will give a READING of UNCLE TOM'S CABIN, expressly arranged for her by the authoress, Mrs. H. Beecher Stowe, which recently obtained an extraordinary degree of success at the mansion of her Grace the Duchess of Sutherland. To commence at 8 o'clock. Reserved seats, 2s.; area tickets, 1s. Members free, with the privilege of introducing a lady. Terms of subscription to the Institution two guineas per annum, ladies and junior members, one guinea. J. R. WARREN, Sec.

GRAND GERMAN FAIR & MUSICAL

PROMENADE, REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 2. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

Exhibitions, &c.

(Continued.)

SALLE VOUSDEN, 315, Oxford-street, (ten doors from Regent-circus).—Every evening during the week (except Saturday), VALENTINE VOUSDEN, the great Polytonal Mimic, will appear in his original Entertainment, **THE UNITY OF NATIONS**. Reserved Seats, 3s.; Second Seats, 2s.; Third ditto, 1s. Doors open at Half-past Seven; commence at Eight o'clock. Reserved Seats to be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

The Last Week.

THE ALLIED GENERALS BEFORE SEBASTOPOL, painted by T. JONES BARKER.—The EXHIBITION of this PICTURE will very shortly CLOSE. It has been removed from the German Gallery, Bond-street, to the Auction Mart, near the Bank City, where it may be seen daily from 10 to 4. Admission, 6d. each. On dull days it is brilliantly lighted with gas. Cards, the date of which has expired, will be admitted till the 22nd instant.

Messrs. LLOYD, BROTHERS, & Co., 23, Ludgate-hill, and 96, Gracechurch-street.

THE ZOOLOGICAL SOCIETY'S GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

MADAME TUSSAUD'S EXHIBITION, Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

PANORAMA of ST. PETERSBURGH is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

CHARLES OKEY'S PARIS.—Parisians—their Pastimes—St. Cloud—Versailles—Heidelberg—Baden—Wildbad—Caricature Piano—Rough Sketches. Every evening, except Saturday, at 8. Tuesday, Thursday, and Saturday mornings, at 3. Area, 1s.; stalls, 2s.—Regent Gallery, Quadrant.

GORDON CUMMING, THE LION SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—239, Piccadilly.

Miss P. HORTON'S Popular Illustrations.—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock. Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

TOUR of EUROPE.—GREAT GLOBE, LEICESTER SQUARE.—VOYAGE TO SEBASTOPOL AND BACK, by the Danube and the principal Cities of Europe, at Twelve, Three and Eight o'clock. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size—The Model of Sebastopol—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

Theatrical Announcements.

THEATRE ROYAL HAYMARKET.

Under the Management of Mr. BUCKSTONE. THIS EVENING, **THE SCHOOL FOR SCANDAL**, in which Mr. Murdoch, who is nightly received with enthusiasm, will sustain the character of Charles Surface; Sir Peter, Mr. Chippendale; Sir Benjamin Backbite, Mr. Buckstone; Crabtree, Mr. Compton; Joseph, Mr. Howe; Sir Oliver, Mr. Rogers; Sir Harry (with a son), Mr. W. Farren; Lady Teazle, Miss Reynolds; Mrs. Candour, Miss Talbot; Lady Sneerwell, Mrs. Poynter; Maria, Miss E. Sabine. After which, an entirely new farce, entitled **A FAMILY FAILING**, in which Mr. Buckstone, Mr. Howe, Mr. Chippendale, and Miss Blanche Fane will appear. Followed by Perea Nena and the Spanish Dancers. To conclude with **THE POSTMAN'S KNOCK**. To commence at 7.

THEATRE ROYAL, HAYMARKET.

Miss TALBOT begs to inform her friends and the public generally that her BENEFIT will take place on WEDNESDAY, Nov. 26, when will be presented Tolbin's Comedy **THE HONEYMOON**. Duke Aranza, Mr. Murdoch; Juliana, Miss Talbot. After which, Senora Perea Nena and her Troupe of Spanish Dancers will appear. To be followed by a new farce entitled **A FAMILY FAILING**, in which Mr. Buckstone and Miss Blanche Fane will appear. To conclude with the **MARRIED RAKE**. Mrs. Trictrac, Miss Talbot; Mr. Frederick Flighy, Mr. Howe. Tickets to be had of Miss Talbot, at her residence, 76, Grosvenor-street, and of Mr. Turpin, at the box-office, daily, from 10 till 5.

THEATRE ROYAL ADELPHI.

Proprietor and Manager, Mr. B. WEBSTER. Great Hit.—The highly successful grand new fairy ballet extravaganza, called **The Elves**; or, **The Statue Bride**, every evening; with the new comic drama of a **Border Marriage**; and **Good Night, Sig. Pantaloon**.—Third Week this Season of Madame Celeste.—Mr. Wright and Mr. Leigh Murray every night.—THIS EVENING, the comic opera of **GOOD NIGHT, SIG. PANTALON**: by Messrs. Paul Bedford, J. Bland, Misses Mary Keeley, Kate Kelly, Arden, &c. After which, with new scenery, dresses, machinery, and appointments, the successful new fairy ballet extravaganza, called **THE ELVES**; or, **The Statue Bride**, founded on the grand ballet spectacle, now performing with unexampled success at the Théâtre Impérial de l'Opéra at Paris, under the title of **Les Elfes**. Characters by Madame Celeste, Misses Wyndham, Mary Keeley, Kate Kelly, Chatterley, Arden, Messrs. Wright, Paul Bedford, C. Selby, Le Barr, &c. Concluding with **A BORDER MARRIAGE**; by Mr. Wright, Mr. Leigh Murray, Miss Wyndham, &c.

ROYAL PRINCESS'S THEATRE.

Under the Management of MR. CHARLES KEAN.—ON MONDAY will be presented Shakespeare's play of **A MIDSUMMER NIGHT'S DREAM**. After which, a new petite comedy, in two acts, called **OUR WIFE**; or, **The Rose of Amiens**. Principal characters by Messrs. Ryder, Harley, Fisher; Misses Murray and C. Leclercq. Mendelssohn's Overture to **A Midsummer Night's Dream** will commence 5 minutes before 7.

ROYAL OLYMPIC THEATRE.

Under the Management of Mr. Alfred Wigan. ON MONDAY will be produced (first time) **WIVES AS THEY WERE AND MAIDS AS THEY ARE**. To conclude with a new farce, called **JONES THE AVENGER**. Jones the Avenger, Mr. Robson.

LYCEUM THEATRE ROYAL.

Lessee, Mr. Charles Dillon.—On Monday, Tuesday, and Wednesday, **FABIAN**; or, **La Mésalliance**. **THE KING'S MUSKETEERS**, and **DOING THE HANSON**. On Thursday (by desire) **THE LADY OF LYONS**. **THE CAGOT** will be produced immediately.

STRAND THEATRE.

Manager, Mr. T. PAYNE.

During the week, **LITTLE DORRIT** and **THE QUEEN'S MUSKETEERS**. **FROLICS IN FRANCE**, by the Edouin Family. And **THE CAPTAIN'S NOT AMISS**. Supported by Messrs. J. Neville, Kinloch, Howard, Lee, Robertson, Herbert, and Mesdames Woolidge, Gregory, Fitzman, Wilton, Stevens, M. Jacobs, and Cuthbert. Stalls, 2s.; boxes, 2s.; pit, 1s. Private boxes, 10s. 6d. to 42s. 2s.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. Wm. Cooke.

On MONDAY and during the week, an Equestrian Spectacle called **DRED**, with Equestrian Sketches of Negro Life by Mr. W. Cooke's horses, trained by him. Miss Kate Cooke in the Scenes of the Circle And other entertainments. Commence at 7 o'clock.

THE AMATEURS WHO PERFORMED

last season for the Patriotic and Crimean Funds will give a **DRAMATIC PERFORMANCE**, at the St. James's Theatre, on FRIDAY EVENING, the 5th December. The proceeds will be devoted to the **RELIEF OF DESTITUTION** in the METROPOLIS during the winter season.

Musical Instruments.

WANTED, TWELVE good WORKMEN, in the PIANOFORTE CASE MAKING, and FITTING-UP; also, two Apprentices, or Improvers. Apply at 6 and 7, Hoxton Old Town, near the Old-street-road.

WHEATSTONE & Co's Harmoniums, in solid cases, manufactured by them expressly for Churches, Chapels, Schools, &c., have the full compass of keys, are of the best workmanship and material, and do not require tuning.

With One Stop, 5 octaves, Oak,	10 Guineas.
With One Stop, Figured Oak, or Mahogany Case	12 Guineas.
With Three Stops, Organ Tones, large size	16 Guineas.
With Five Stops	22 Guineas.
With Eight Stops	24 Guineas.
With Ten Stops	30 Guineas.

Messrs. WHEATSTONE obtained the only Great Exhibition Prize Medal for Harmoniums in 1851.

An extensive assortment of French Harmoniums, by Alexandre, at prices from 6 to 55 Guineas. 20, Conduit-street, Regent-street, London.

CONCERTINA FOR SALE.—A Gentleman, too much engaged to devote sufficient time to music, wishes to dispose of his Concertina. It is by Wheatstone, has full compass of 48 keys, double action, rosewood, and in rosewood case. It is in perfect order and tune. Price £25. Address, Grimalkin, Button's Coffee House, Fleet-street.

PIANOFORTES, Seventeen Guineas, for hire 12s. per month, warranted by a stamped guarantee for seven years, having metallic plate, 61-octaves, and all recent improvements. A drawing fac simile sent for three stamps.—R. J. VEYN, pianoforte manufacturer and music seller, 63, Baker-street, Portman-street. All music half-price.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

HARMONIUMS.—NEW MODEL.

CRAMER, BEALE, and Co., 201, Regent-street.

CONACHER & BROWN (from London), ORGAN BUILDERS, Huddersfield.

BISHOP and STARR, Organ Builders, 1, Lisson-grove, South, have now several of their small **ORGANS** termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, November 22, 1856.